

## 出埃及記 查經材料(42): 神的榮耀同在(40:1-38)

### 40:1-38

一. 會幕物件平面圖 (附件 1)

二. 操作中的會幕 (附件 2)

三. 大祭司的聖衣 (附件 3)

四. 會幕的罩棚和頂蓋 (附件 4)

五. 讀經: 出埃及記 40:1-38

六. 查經之前可用的破冰問題, 暖身問題:

1. LWEC 獻堂典禮的時候, 你的感受是如何?

七. 查經之前可有的簡介:

神完成了指示摩西會幕的建造和祭司聖服的製作.

八. 查經時可以問的 觀察或解釋 的問題:

1. 出40:2 正月初一日, 你要立起帳幕 此時是以色列曆的第幾年的正月初一日?

2. 帳幕中法櫃和金燈台中間要掛上什麼?

3. 會幕之外, 會幕和銅祭壇的中間要放什麼? 那是做什麼用的?

4. 會幕內 物件擺設的方位是什麼?

5. 會幕內外擺設的物件中, 有那一件所代表的意義, 在你信仰生活中最重要? 為什麼?

6. 會幕的內院和外院是什麼樣子?

7. 如何使聖所的物件成聖?

8. 如何使亞倫和他的兒子們成聖, 來承接大祭司和祭司的聖職?

9. 亞倫穿的大祭司的聖衣是什麼?

10. “成聖” 或 “成為至聖” 在這段經文中出現幾次?

11. 成聖的意義是什麼? 我們今日如何被分別為聖? 我們今日如何成聖?

12. 幕幔, 罩棚, 罩棚的頂蓋 是什麼?

13. “是照耶和華所吩咐他的” 在這段經文中出現幾次?

14. 法櫃的兩旁有杠子穿著, 這杠子是做什麼用的?

15. 陳設餅的桌子是要放在會幕內幔子外的東 西 南 北 那一邊?

16. 金燈台是要放在會幕內幔子外的東 西 南 北 那一邊?

17. 金壇是要放在會幕內幔子外的東 西 南 北 那一邊？
18. 金壇是做什麼用的？
19. 以色列人安營之後，怎麼知道何時要收帳幕起程？
20. 神用雲彩帶領以色列人在曠野中行路。夜間的雲彩和白天的雲彩有何差別？
21. 神用雲彩帶領以色列人在曠野中行路。今天神如何帶領我們走人生的道路？
22. 在出埃及約一年之後，會幕被立起來了，如果你是當時的以色列人，你的感受會如何？
23. LWECC 獻堂典禮的時候，你的感受是如何？
24. 讀希伯來書第九章，找出會幕所預表的意義，現今如何藉著耶穌基督實現？

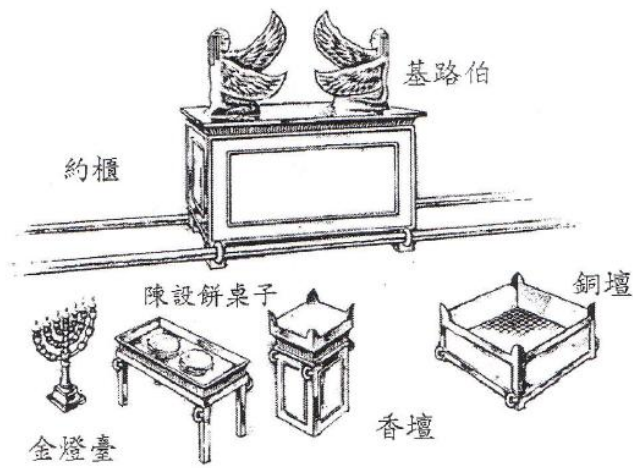
九. 經文綱要：

40:1-33 神再次指示摩西立會幕的過程，手續，和步驟。

40:34-40 在以色列百姓出埃及約一年之後，會幕被立起來了，

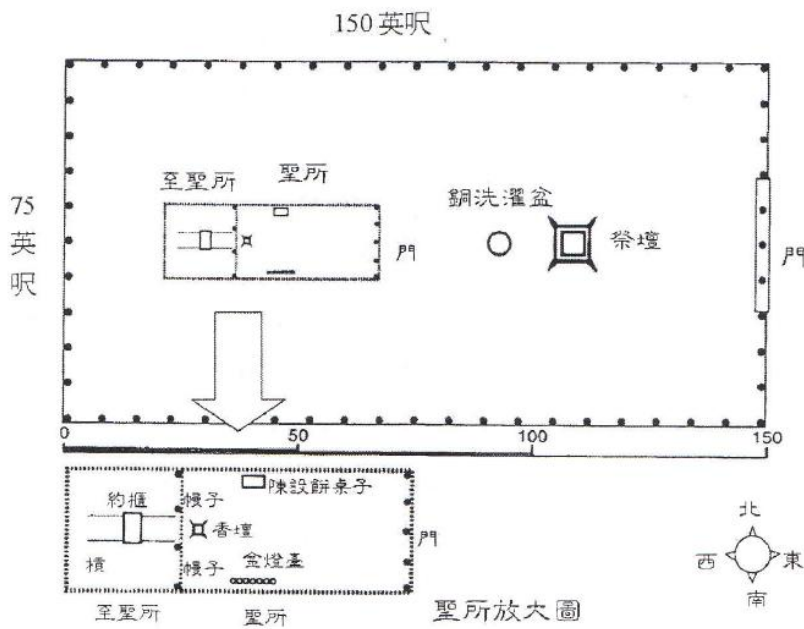
十. 查經時可以問的分享/生活應用的問題：

1. 會幕內外擺設的物件中，有那一件所代表的意義，在你信仰生活中最重要？為什麼？
2. 神用雲彩帶領以色列人在曠野中行路。今天神如何帶領我們走人生的道路？
3. 在出埃及約一年之後，會幕被立起來了，如果你是當時的以色列人，你的感受會如何？

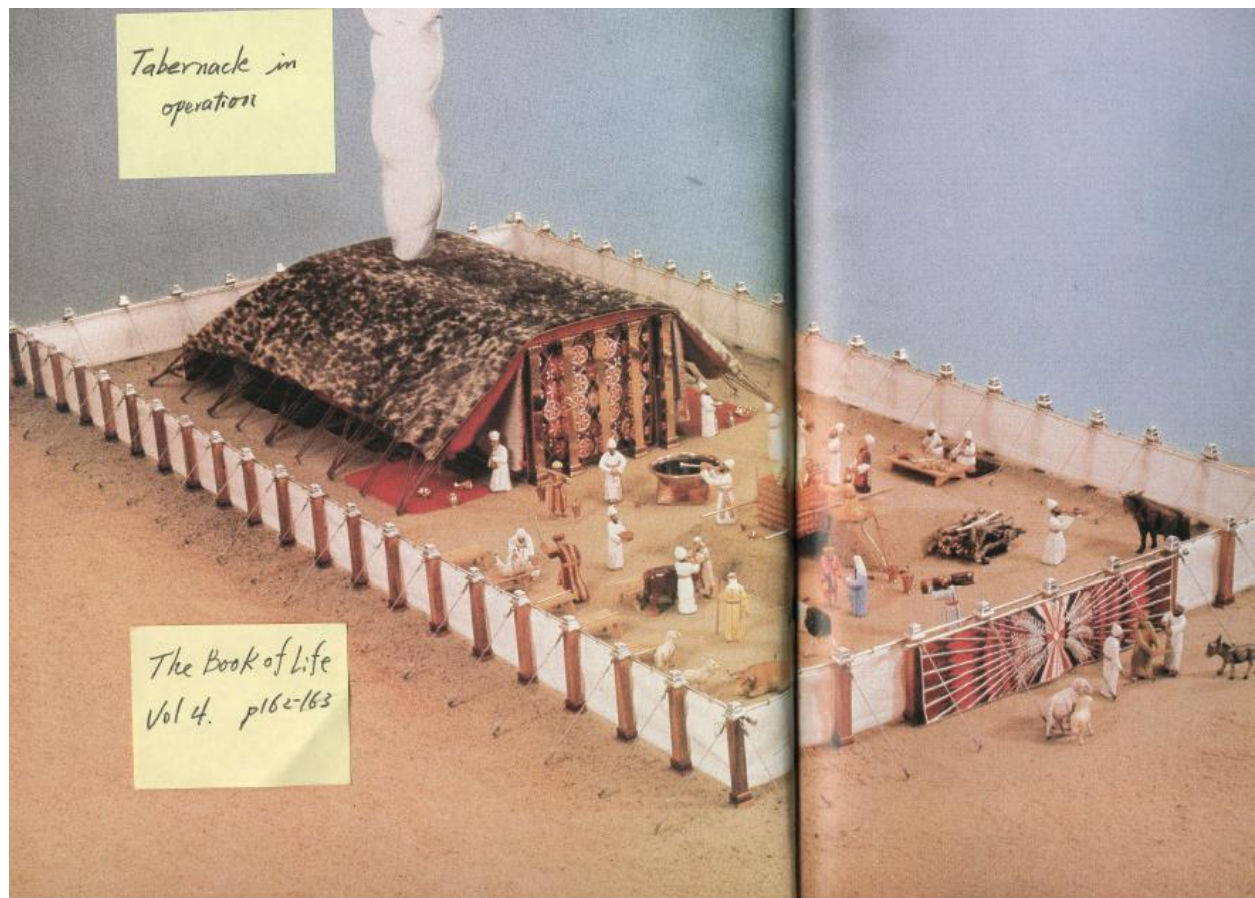


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會幕平面圖



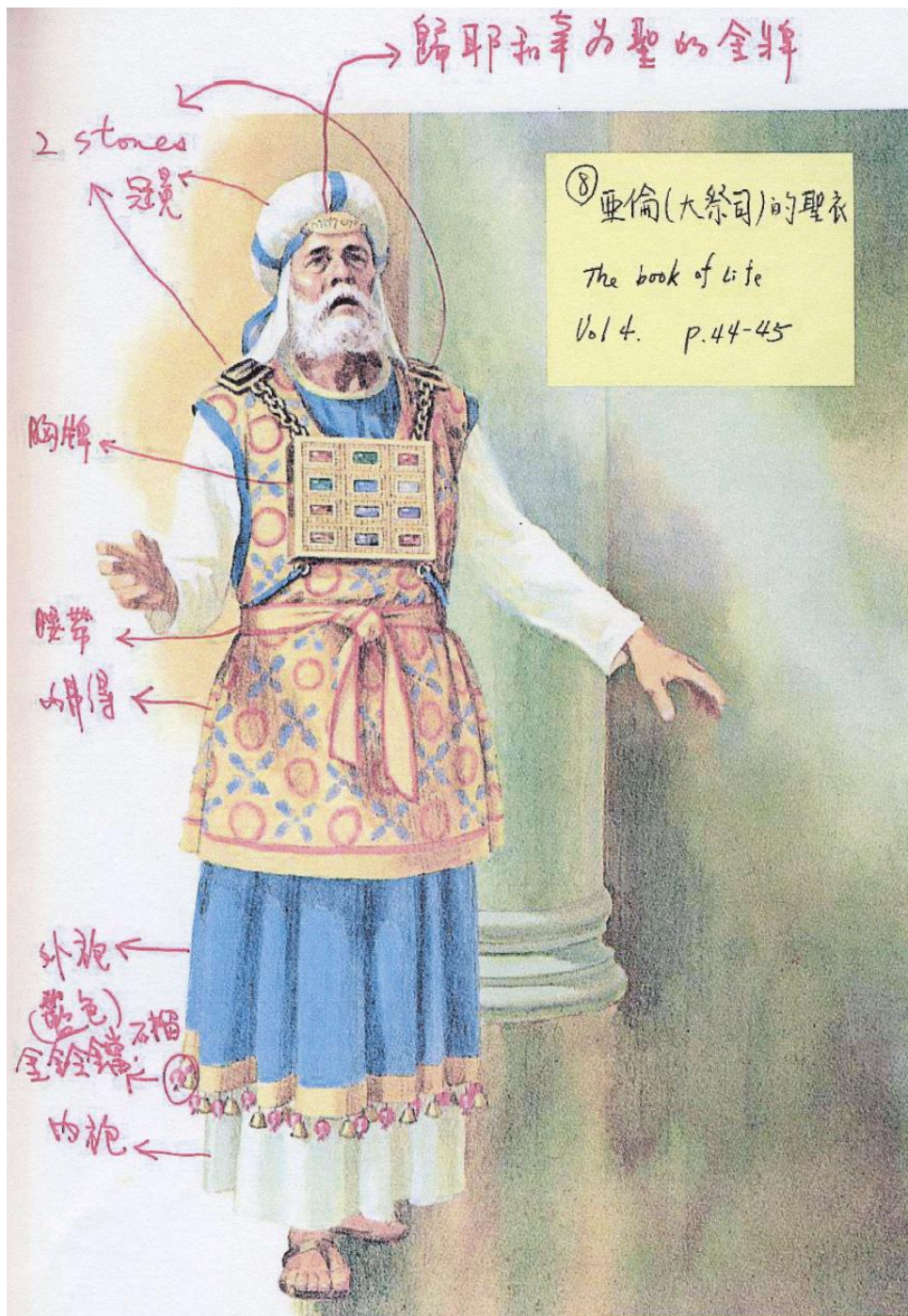
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Tabernacle in  
operation

The Book of Life  
Vol 4. p162-163





According to God's instructions, the priests of Israel wore specially designed garments during tabernacle service. For underwear, all priests wore shorts made of a sheer, white, Egyptian linen called "byssus." Unlike the other priests' two-piece robes, an embroidered tunic woven all in one piece clothed the high priest, maybe foreshadowing the robe that Jesus, the final high priest, would wear before His death. Though these robes were close fitting, all priests wore a sash symbolizing readiness. On their heads sat cone-shaped hats of fine linen. The high priest (left) wore four more items, the "golden vestments." He wore a dark blue vest, a breastplate of jewels (far left), a distinctive hat, and a golden band on his forehead.





The glorious colors of the curtains and embroidery had to be painstakingly produced and carefully applied. Two purple-colored dyes came from a shell found in the Mediterranean Sea. An insect that lived on oak trees was slowly collected and dried to produce a crimson stain. After the dyes were made, many hours were spent carefully applying them to dried flax strands that were then spun and woven into cloth.

The roof of the tabernacle was a complicated one of animal skins, dyed or tanned,

and woven goats' hair. Bedouin tent roofs are still made much the same way.

Only acacia (a-KAY-sha) wood was used. Reddish-brown, hard, durable, insect-resistant, it was perfect for the desert.

The pure olive oil burned in the seven-lamped menorah was mixed with myrrh, cinnamon, sugar cane and cassia. The incense recipe called for desert tree-saps, sea shells and salt.

All in all, a total of fourteen raw materials went into the building of the tabernacle.

From the top down, blankets of goats' skins, rams' skins, woven goats' hair, and majestically embroidered fine linen served as the tent's roof.